Elinor Wonders Why 2

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Elinor's Town Location Map

Mr. Dog's House

Ari's House

Mountain Range

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Farmer Bear

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Park

Elinor's House

The Globe

Town Centre

Mossy Lake

Ms Mole

The School

Soccer Field

Ranger Station

The Town Clearing

Olive's House

The Paper Mill and Beavers House

Elinor Wonders Why 2

TECHNICAL SPECIFICATIONS

Banzai Naming Conventions

Exterior Shots
ext_background_001

Interior Shots
int_background_001

Cut-Ins
ext_background_001a

Night
ext_forest_024n

Night Cut In
ext_forest_024an

Time of Day and Seasons
We will be using the tagging system and Banzai name to indicate these specific backgrounds. Please follow the tagging system below. *Please note our tag list is likely to grow as we add locations.*

Summer, Winter, Spring, Fall, Night, Day, Water

Characters:
Characters should still use the *ch_* in their name. We will be removing numbers from character names.

ch_hippo_mom

Props:
Props should still use the *pr_* in their name. We will be removing numbers from prop names.
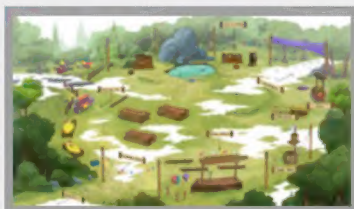
pr_flower

Backgrounds: General Notes

We have adjusted our naming conventions on *Elinor Wonders Why*. When setting up new assets, please follow our naming conventions closely.

- Names should use all lowercase letters.

- Numbers should always be labeled in "000" This will help keep our assets in order.
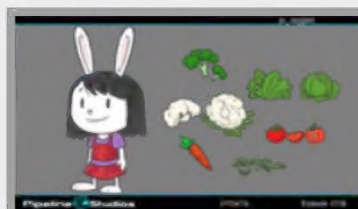
ext_clearing_fair_001
Complete ⌄

view images 👁
January 31, 2019, 12:43 pm
Designer: Unassigned

🏷 picnic ✕   clearing ✕
forest ✕   day ✕
summer ✕

pr_veggies
WIP Design ⌄

view images 👁
January 30, 2019, 4:29 pm
Designer: Unassigned

🏷 veggies ✕   vegetables ✕
carrots ✕   broccoli ✕
cauliflower ✕   lettuce ✕
peas ✕   tomatoes ✕

ch_ari_honey
WIP Design ⌄

view images 👁
January 18, 2019, 11:26 am
Designer: Unassigned

🏷 ari ✕   honey ✕

Characters Costumes

If a character is wearing a costume, the name of the costume should come after the character name.

ch_elinor_swimsuit

In some cases the character will have a couple versions of similar costumes. For instance a character might wear a har. In this instance please apply the number after the "costume" pin on.

ch_ari_hat_002

Props:
Props should still use the *pr_* in their name. If there are multiple versions of a similar prop, please add the number to the end of the asset name.
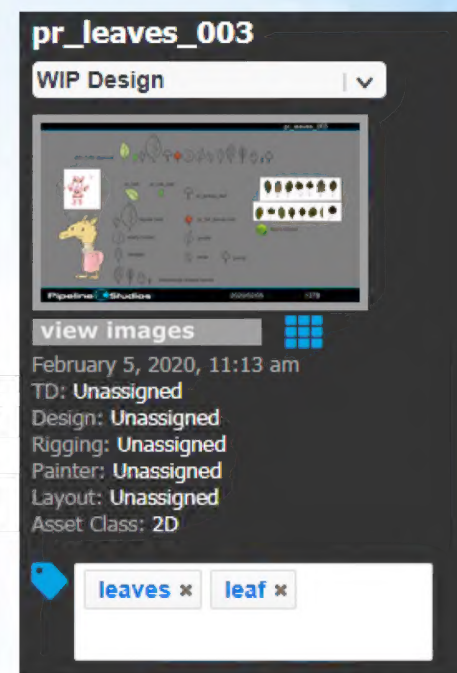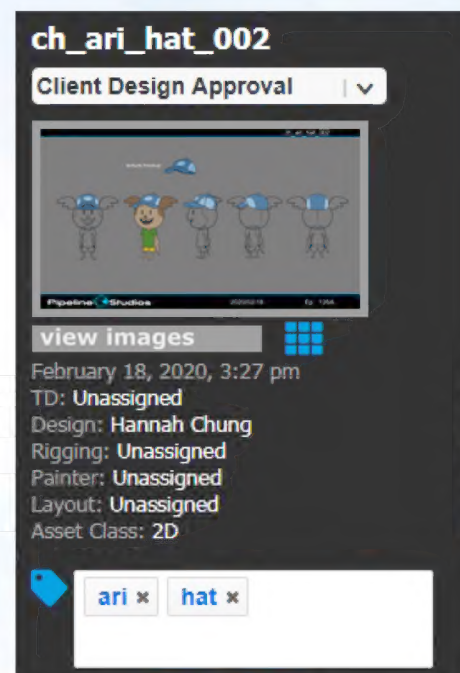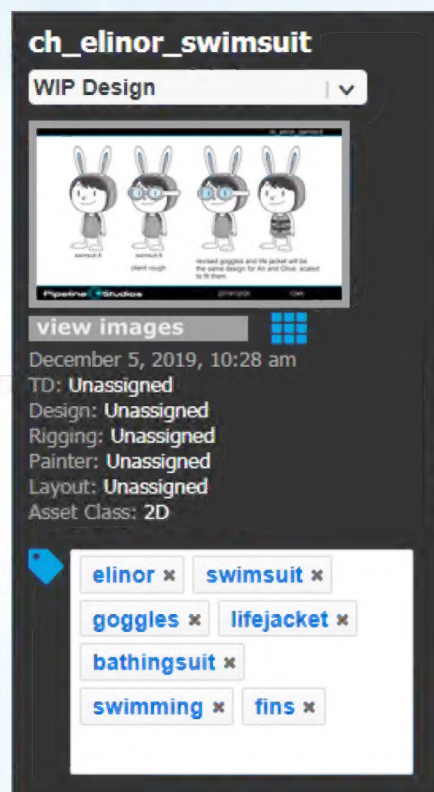
pr_flower

pr_leaves_003

Assets: General Notes

We have adjusted our naming conventions on *Elinor Wonders Why*. When setting up new assets, please follow our naming conventions closely.

- Names should use all lowercase letters.

- Numbers should always be labeled in "000" This will help keep our assets in order.

ch_elinor_swimsuit

WIP Design

view images

December 5, 2019, 10:28 am
TD: Unassigned
Design: Unassigned
Rigging: Unassigned
Painter: Unassigned
Layout: Unassigned
Asset Class: 2D

elinor ×   swimsuit ×
goggles ×   lifejacket ×
bathingsuit ×
swimming ×   fins ×

ch_ari_hat_002

Client Design Approval

view images

February 18, 2020, 3:27 pm
TD: Unassigned
Design: Hannah Chung
Rigging: Unassigned
Painter: Unassigned
Layout: Unassigned
Asset Class: 2D

ari ×   hat ×

pr_leaves_003

WIP Design

view images

February 5, 2020, 11:13 am
TD: Unassigned
Design: Unassigned
Rigging: Unassigned
Painter: Unassigned
Layout: Unassigned
Asset Class: 2D

leaves ×   leaf ×

Banzai Naming Conventions

Olive's Nature Book

We will be using the tagging system for all entries into Olive's Nature Book. Always include "**olive_nb**" in the title before the asset name.

ch_olive_nb_ant
pr_olive_nb_leaf
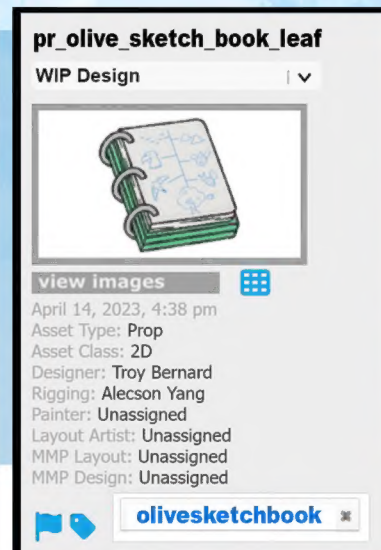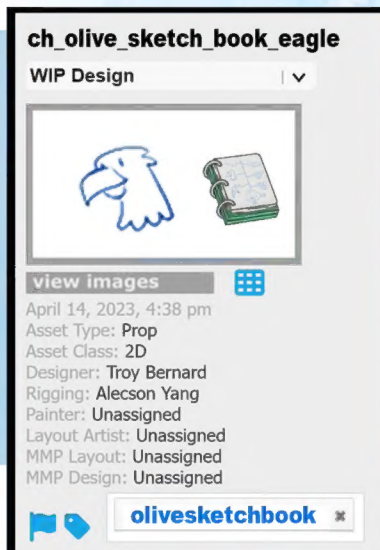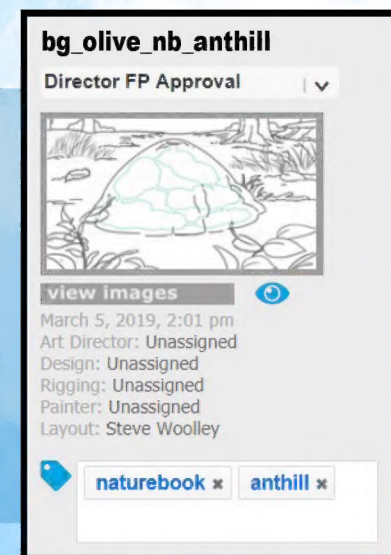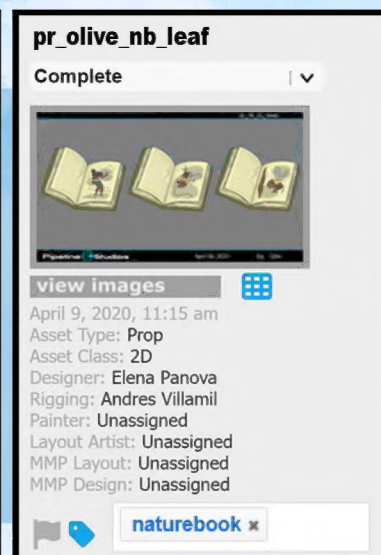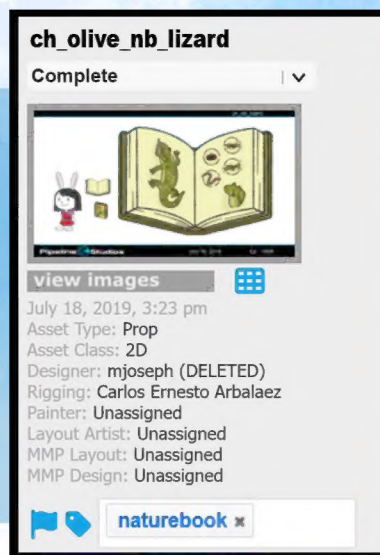**bg_olive_nb_anthill**

Olive's Sketch Book

We will be using the tagging system for all entries into Olive's Sketch Book. Always include "**olive_sb**" in the title before the asset name.

ch_olive_sb_ant
pr_olive_sb_leaf
bg_olive_sb_anthill

Tagging

Always tag any assets in Olive's Nature book with "**naturebook**"
&
any assets in Olive's sketch book with "**olivesketchbook**"

---

ch_olive_nb_lizard
Complete

July 18, 2019, 3:23 pm
Asset Type: **Prop**
Asset Class: **2D**
Designer: **mjoseph (DELETED)**
Rigging: **Carlos Ernesto Arbalaez**
Painter: **Unassigned**
Layout Artist: **Unassigned**
MMP Layout: **Unassigned**
MMP Design: **Unassigned**

naturebook ✕

pr_olive_nb_leaf
Complete

April 9, 2020, 11:15 am
Asset Type: **Prop**
Asset Class: **2D**
Designer: **Elena Panova**
Rigging: **Andres Villamil**
Painter: **Unassigned**
Layout Artist: **Unassigned**
MMP Layout: **Unassigned**
MMP Design: **Unassigned**

naturebook ✕

bg_olive_nb_anthill
Director FP Approval

March 5, 2019, 2:01 pm
Art Director: **Unassigned**
Design: **Unassigned**
Rigging: **Unassigned**
Painter: **Unassigned**
Layout: **Steve Woolley**

naturebook ✕   anthill ✕

ch_olive_sketch_book_eagle
WIP Design

April 14, 2023, 4:38 pm
Asset Type: **Prop**
Asset Class: **2D**
Designer: **Troy Bernard**
Rigging: **Alecson Yang**
Painter: **Unassigned**
Layout Artist: **Unassigned**
MMP Layout: **Unassigned**
MMP Design: **Unassigned**

olivesketchbook ✕

pr_olive_sketch_book_leaf
WIP Design

April 14, 2023, 4:38 pm
Asset Type: **Prop**
Asset Class: **2D**
Designer: **Troy Bernard**
Rigging: **Alecson Yang**
Painter: **Unassigned**
Layout Artist: **Unassigned**
MMP Layout: **Unassigned**
MMP Design: **Unassigned**

olivesketchbook ✕

There are a few special cases where we want the name to reflect the asset on Banzai. Those special cases are shown here.

Colour Space

To ensure that we are uniform in our studio, please use the following:

Working Space/RGB: sRGB IEC61966-2.1
Edit > Colour settings...
(Figure A)

Make sure to check Profile Mismatches to ON

Destination Space/Profile: HDTV (Rec.709)
Edit > Convert to Profile...
(Figure B)

Figure A

Figure B

Photoshop Shortcut

To unlock all layers in your photoshop file, please use the following command.
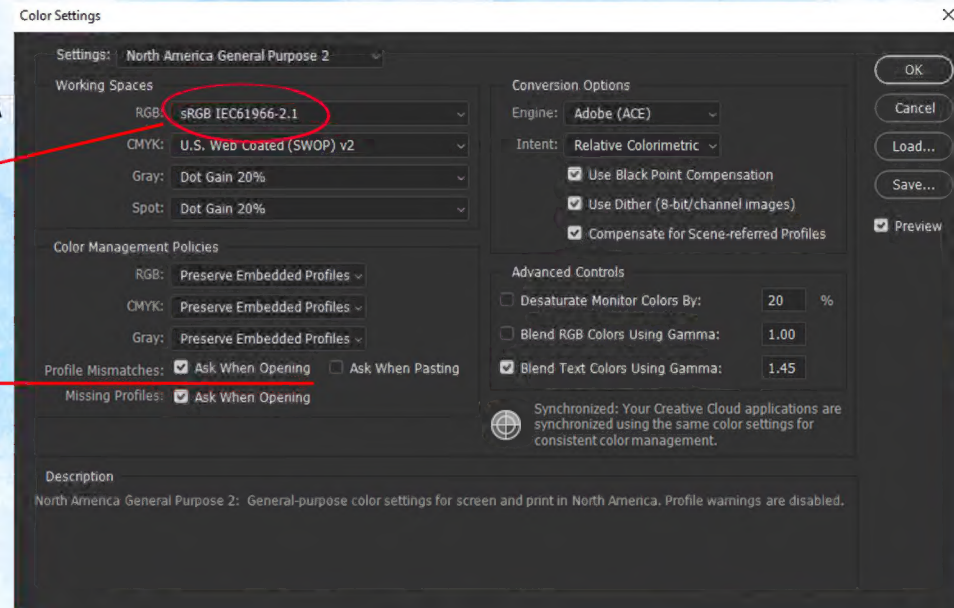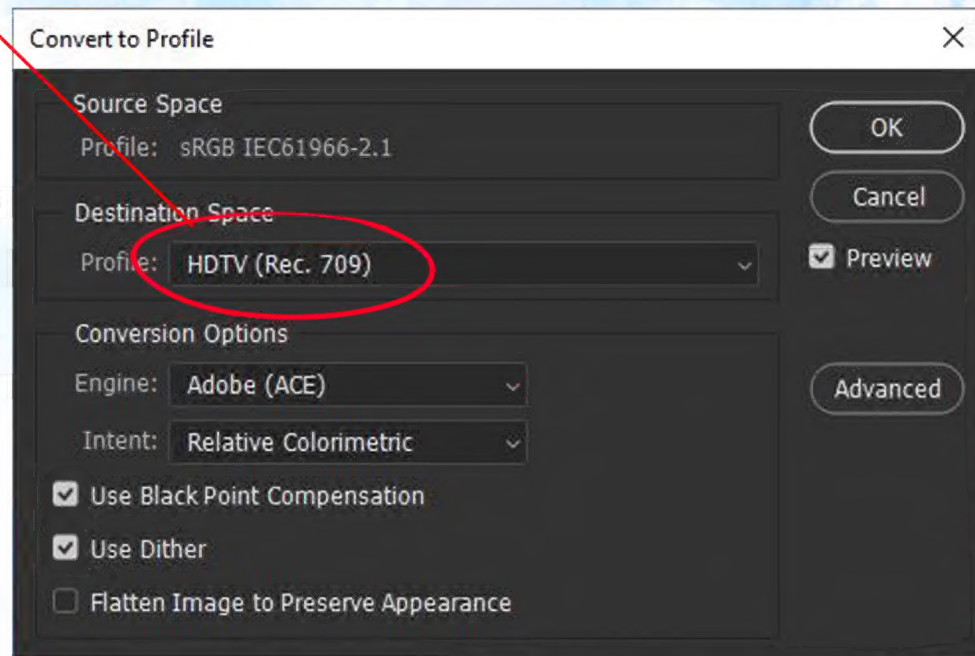
PC
Ctrl+alt+/

Mac
Command + Option + /

LAYOUT STYLE GUIDE

L/O Artists: Check w/ Layout Supervisor

re: 2D Layout Guide
Getting Started and Procedures

Layout: Specs

Aspect Ratio: 16:9

Resolution: 300 ppi

Colour Depth: 8 bits

Colour Space: sRGB

Colour Profile: HDTV (Rec.709)

Master File Size: 8K-7680 × 4320

Clean File Size: 4K- 3840-2160

Master File Size: no bigger than 12k

Layout: File Setup

Ref
Revision notes will be placed in this folder.

White Fill Layer:
Please include a white fill under all of your line work. This will help us see what is going on with the layout, without having to look at all the draw throughs.

Label your folders. Folders should be clear and be labeled in a way that people know what is in that folder.

Do Not Lock Your Layers
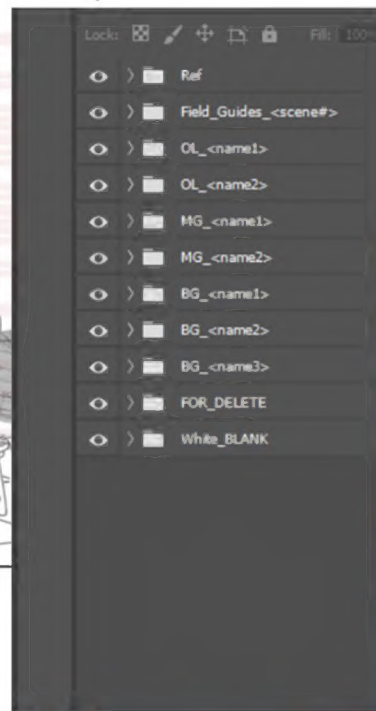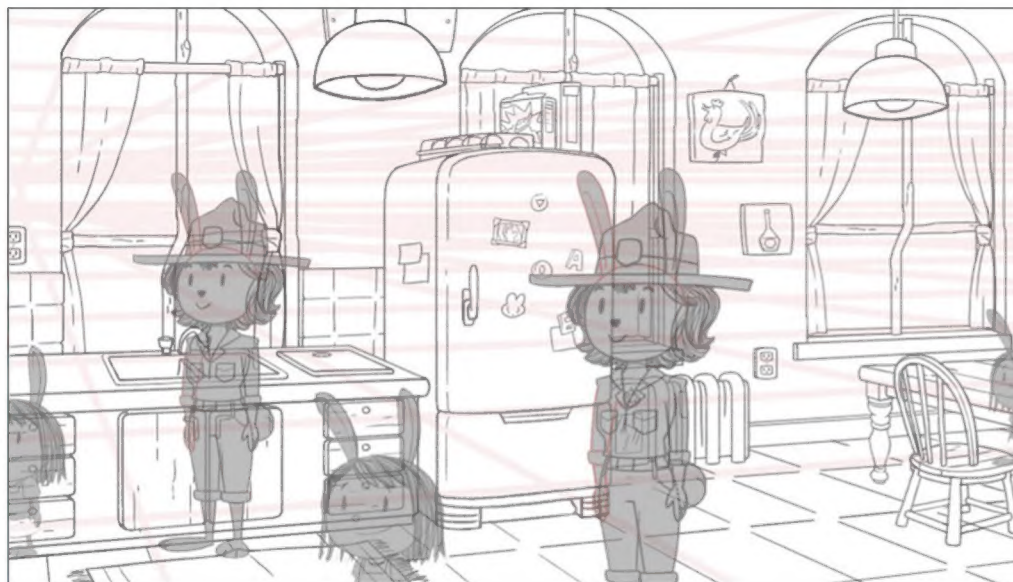
Always include character scale in your layout. We should have character scales in both the FG and BG layers.

Please take pride in your work by setting up your file in a neat and orderly way.

Keeping your files organized will help with the revision process. Other people may need access to your file. Please keep them clean so other people can find what they need quickly.

Always separate your foreground, midground and background into proper folders

Before starting a new layout, always make sure you brush settings and Layout Specs are correct. If you have any issues with your brush settings, please email your supervisor immediately.

Saving ready files for upload

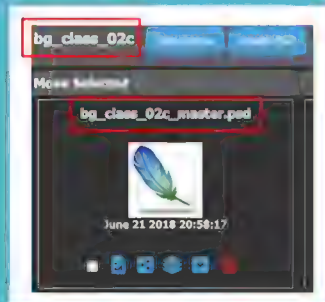There should be **3** files in the package ready for upload to Banzai:

● Master PSD

Your master file should always follow the shell name on Banzai. Please do not add V2, or V3 at the end of your file.
Example:
Banzai Shell Name: bg_class_02c
PSD File Name: bg_class_02c_master

The Master is your working file. This file should have all your layers, textures and folders.
Note: When setting up your working file, please remember that other artists and even the client may access these. Keep your files clean and organized.

● 2 PNG versions:

Version 1 with Field Guides and Character (Props and FX) scales. This image should be used for the Banzai's poster image.

Version 2 without Field Guides, Props, FX, and Characters. We need a version without the guides and character scales. This is what our board artists will be using moving forward. They are unable to use our layouts if they have the scale in them. You can just keep this image in the view images area of Banzai.

Before bumping to approval please make sure all three options are available.

Version 1
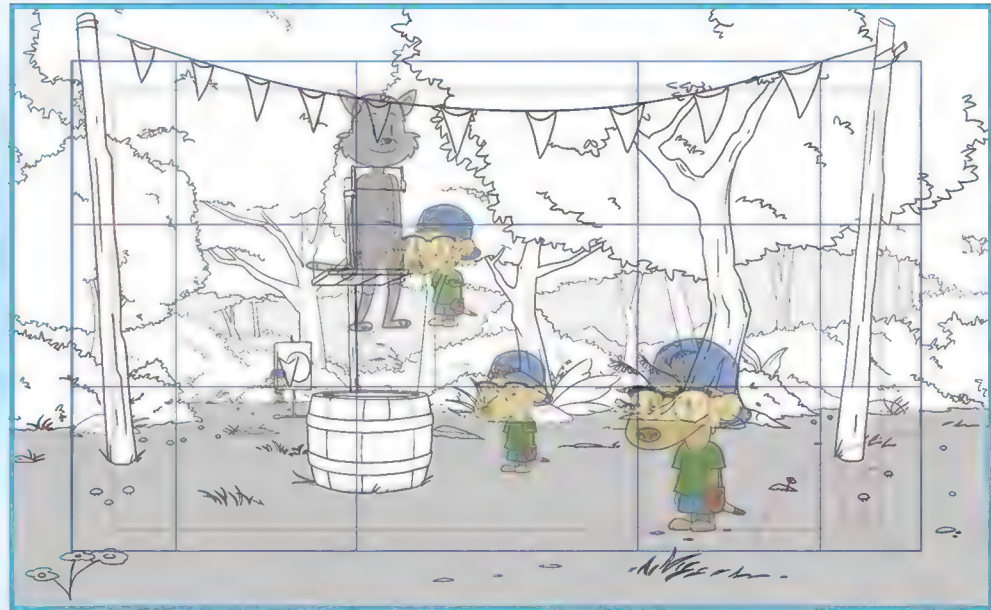
Version 2
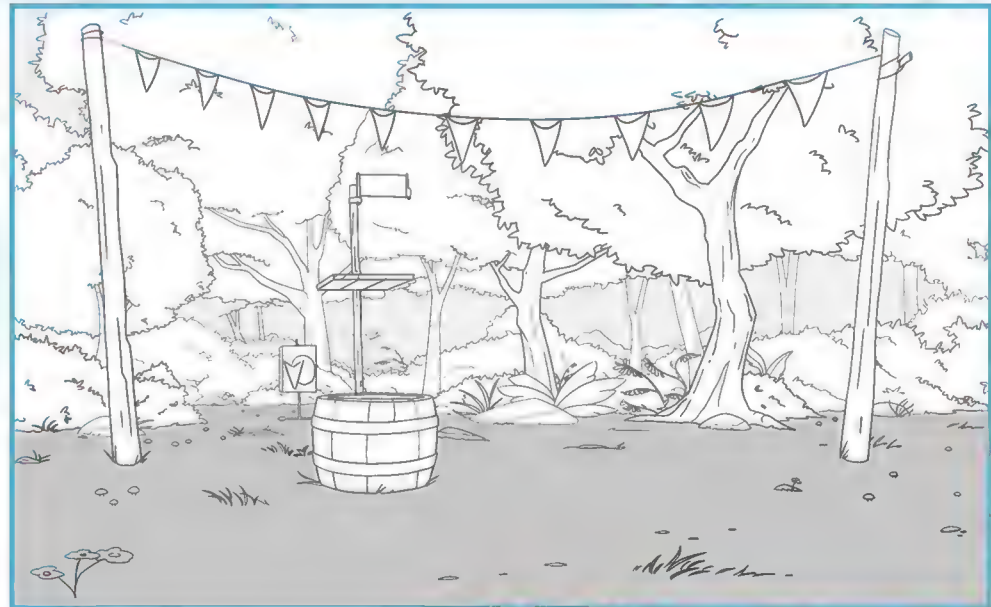
Layout: Natural Elements

Bushes

Bushes and foliage should have a pleasing silhouette.

Remember to draw sticks protruding during dry season.

Grass

In most scenes there will be different heights of grass: from very short patches, to very high.

Keep in mind the changing seasons, for extra details like fallen leaves and sticks.

You can also add small pebbles and stones for a more natural look.

Rocks

When drawing boulders always create an interesting silhouette. For a natural look, try cluster smaller boulders, plants or pieces of wood next to them.

Bushes

Grass

Rocks

Line Thickness

With this show, the line width varies from scene to scene.
To achieve the perfect line quality, always add in the character for both size scale and line reference.

Always make sure the line thickness works with the character scale.

For more technical guidance:

4 K	8 K
FG: 13 px	FG: 25 px
Mid: 8 px	Mid: 15 px
BG: 3 px	BG: 6 px

**Please use the specific brush provided for Elinor's Town - ET_brush_01.
More about brushes here.**

LINE TOO THICK

LINE IS OKAY

Cut-In Treatment

When you can, you should always use the master colour as part of your cut-in. This saves the BG team from repainting assets.

Cut-ins should follow the same technical guidelines as our regular shots. The only difference is we will need a bit more detail since we are so close to the camera.

For more technical guidance:

4 K	8 K
FG: 13 px	FG: 25 px
Mid: 8 px	Mid: 15 px
BG: 3 px	BG: 6 px

See the image to the right for a good example of re-use for cut-ins.
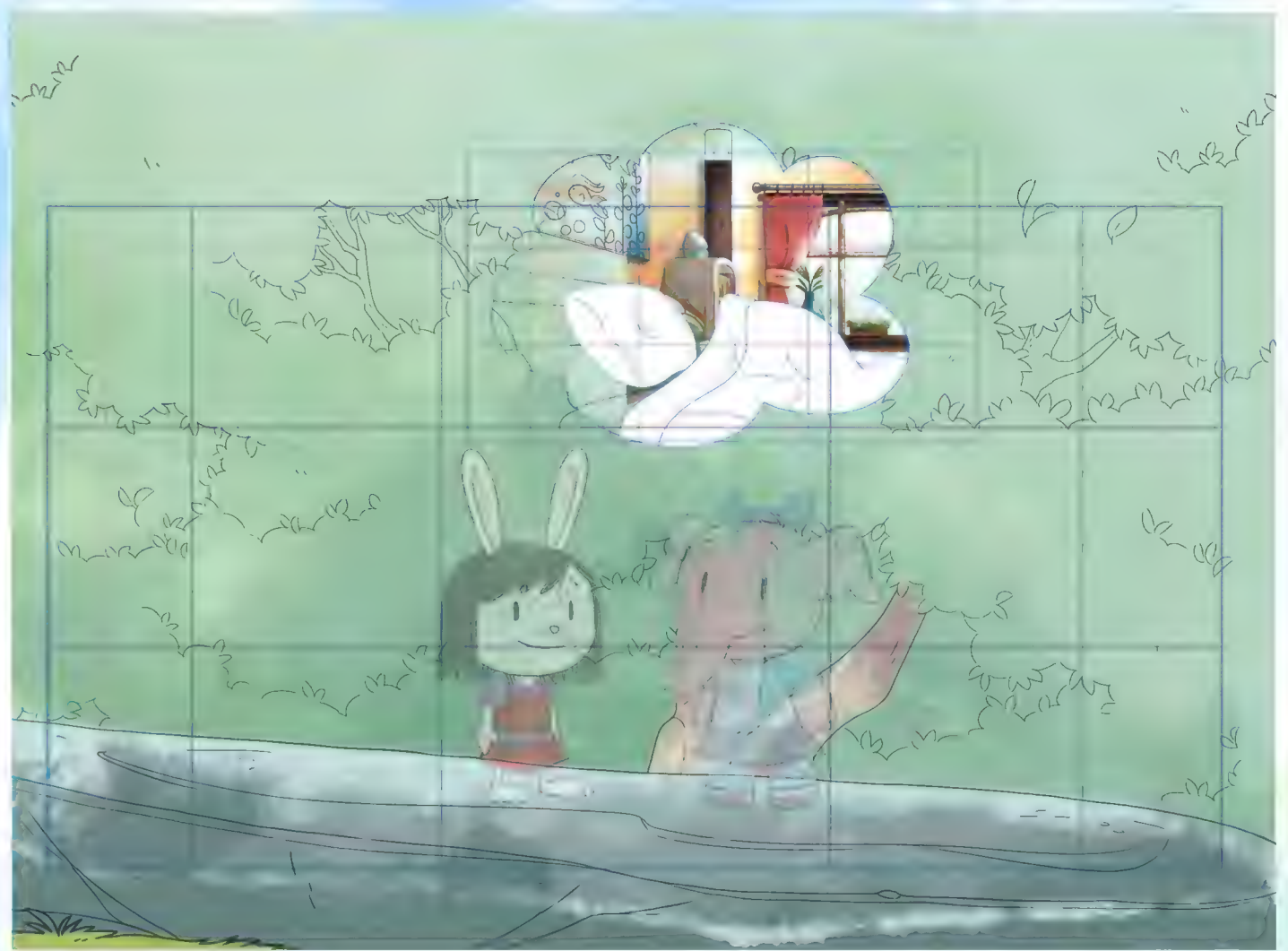
Background Painting Style Guide

BG Painters: Check w/ Art Director
re: EWW Check List &
Banzai BG Paint Guide

BG Paint: Specs

When opening you file to paint, please double check that your specs lineup below.

Aspect Ratio: 16:9
Resolution: 300 ppi
Colour Depth: 8 bits
Colour Space: sRGB
Colour Profile: HDTV (Rec.709)
Clean file layers: Max 10 Layers

Master File Size: Paint BG according to file size issued by Layout.
Clean File size may be smaller, save to Bonzai as noted by L/O within the file.

Brush Settings

Please follow brush settings for your brush. This brush should be used in combination with a regular hard edged brush.
This brush will be used to mask in the white bloom, for natural elements and as texture on other elements in the BG. (Figure A)
The regular brush should have all of its settings turned off. (Figure B)

BG Paint: Saving your Files

Before pushing your files to approval, please **make sure you save three versions of your file.**

There should be a Master file, which is your working file. Secondly your clean file, which is your merged file, and lastly there should be a png saved for the poster image on Banzai.
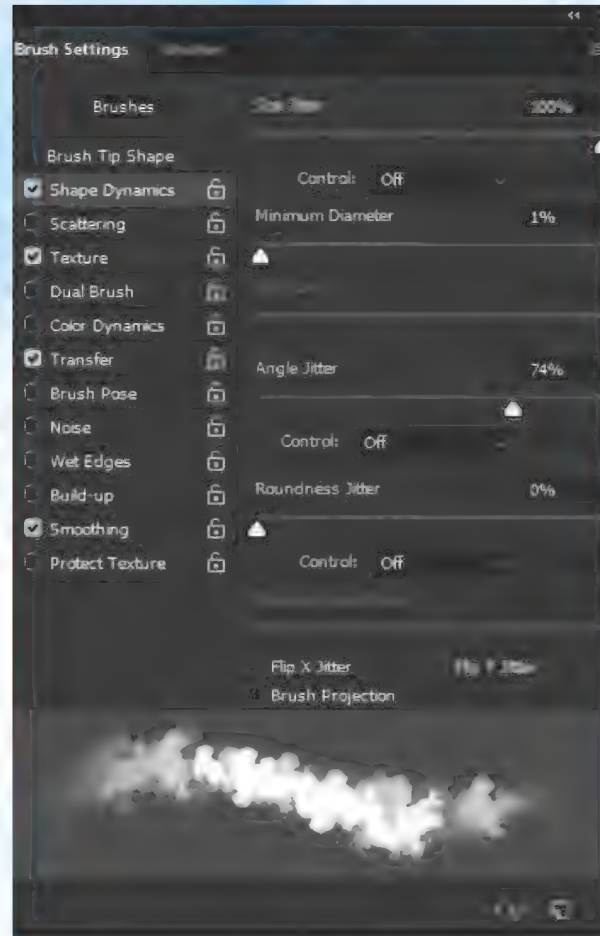
Figure A

Figure B
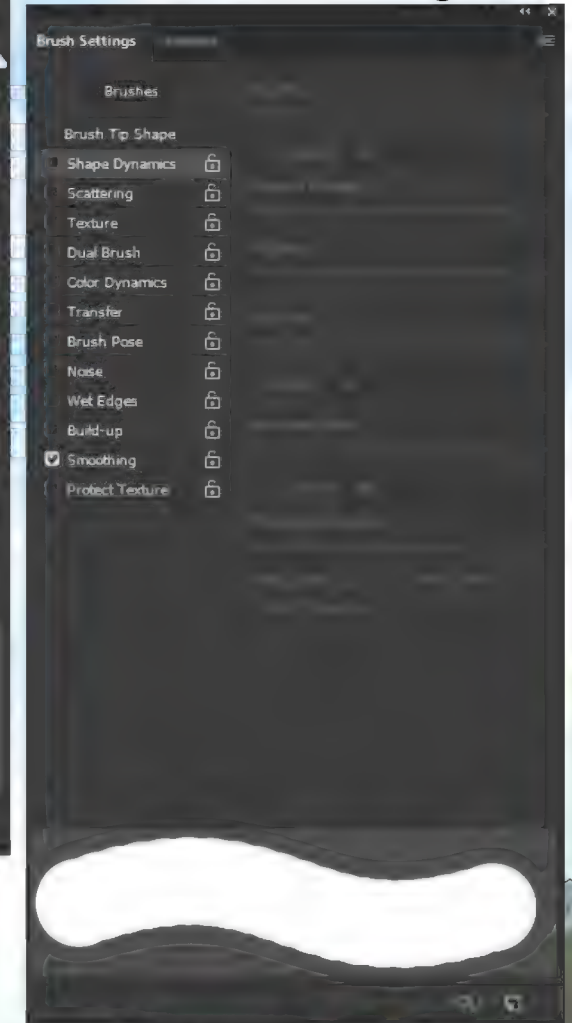
Background Paint Treatment

Elinor has a very distinct painting style, following the notes below will ensure that we maintain consistency across the show.

Please consider the following when painting your backgrounds.

When painting your layout, please consider the scenes that it is being used in. Always keep your animatic open so you have reference available when needed.

Dark lines should stay away from areas that the characters will be staged in. Reserve the use of dark lines for FG elements.

Blooming colour will be used in the area the characters are interacting. The use of white space should be thoughtful and help push the composition.

See image reference:

- White space is used very purposely to frame the action in the shot. Always think of your treatment.

- *TIP: Keep your white treatment/blooming colour on a separate layer. This will allow us to adjust or turn off if needed. Do not erase any part of your BG*
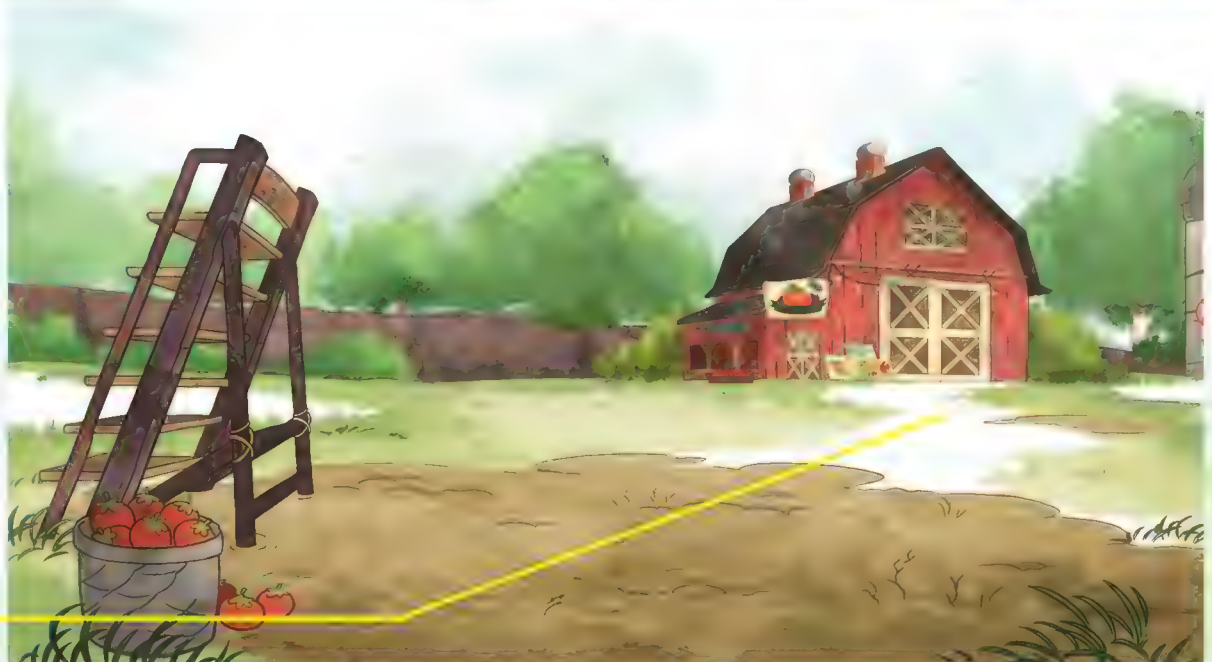
Background Treatment

Tip: Do not use white paint over the background elements as a fade-out technique, this will make the BG look faded as well as giving the illusion of fog. Always paint in the color you want from the start.

The supplied layout files will have all line work on separate layers. Do not re-draw these. Use them as supplied changing only the elements as listed below. Line "touch-ups" can be made as needed, but for any new elements or major corrections, pls return file to L/O for revision.

Fg Layer Line work should be kept black on the foreground layer as long as it doesn't interfere with the scene or cause distraction

Midground Layer Line work should remain on the "MG" layer. The line should be "self-trace" meaning it should be the same color as the object it describes. (purple flower needs either a lighter or darker purple line around it).. Depending on the layout you can remove some of the line work on elements such as bushes and rocks to reduce interferance with character staging.

Background Layer This layer should not have any line work present. Use the brushes provided for an organic look. Remember to keep the colours less saturated.

Line work is removed.

Black line work on FG
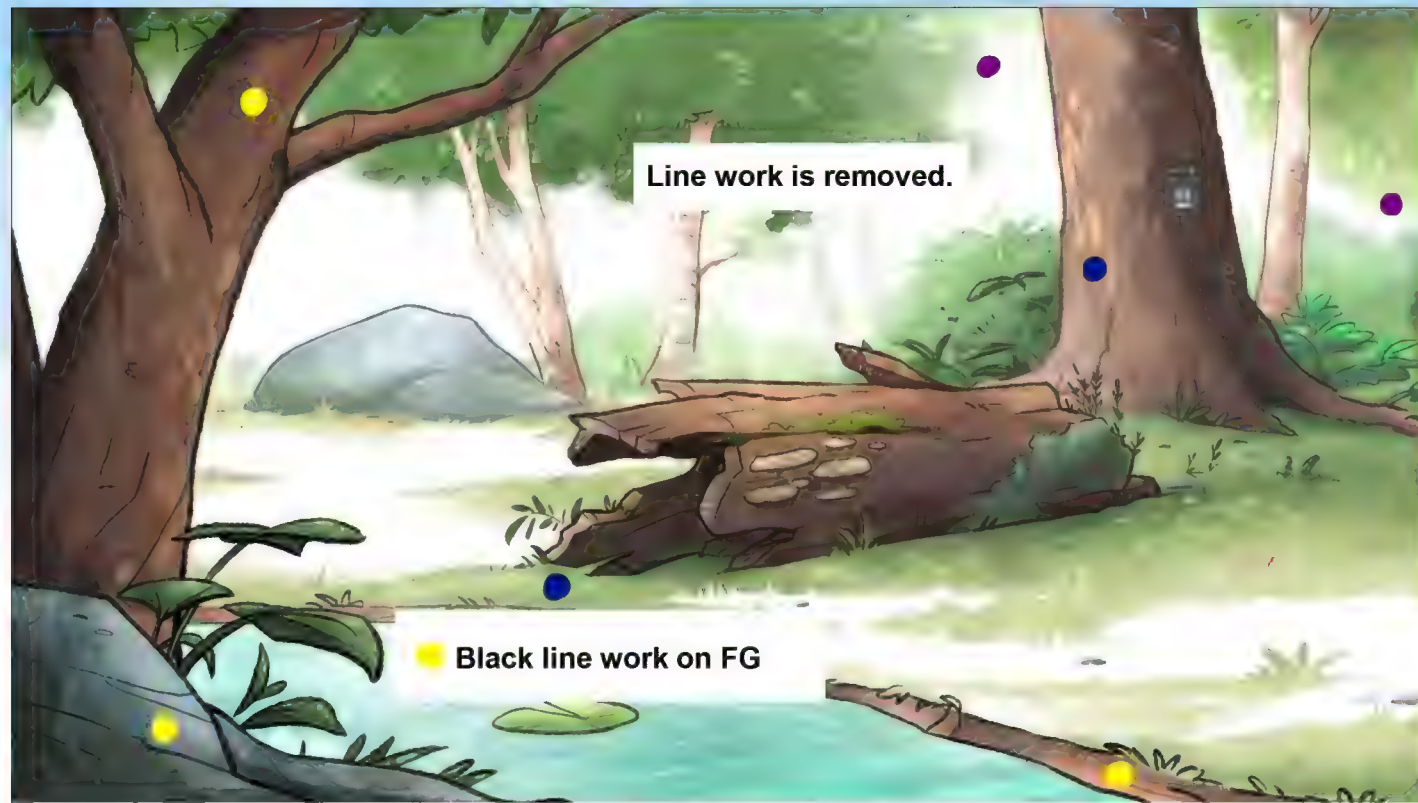
There is no foreground element in this background, so we want to avoid the use of black line art.

Painting Trees

Our trees have a very specific treatment. Please make sure you are using the correct brush. Always think about the treatment.

As a **general rule**, the trees will have very minimal line work. Trees should not feel cut out and feel natural and organic.

Background layer - This layer should not have any line work present. Use the brushes provided for an organic look. Remember to keep the colours less saturated. *(Tree A)*

Midground Layer - Some Line work can be seen. Line work on mid ground trees should be kept mostly to the interior. Keep line work self trace.(Tree B)

FG Layer - Line work should be kept **black** on the foreground layer , again line work should be selective. (Tree C)

Tree A

Tree B

Tree C
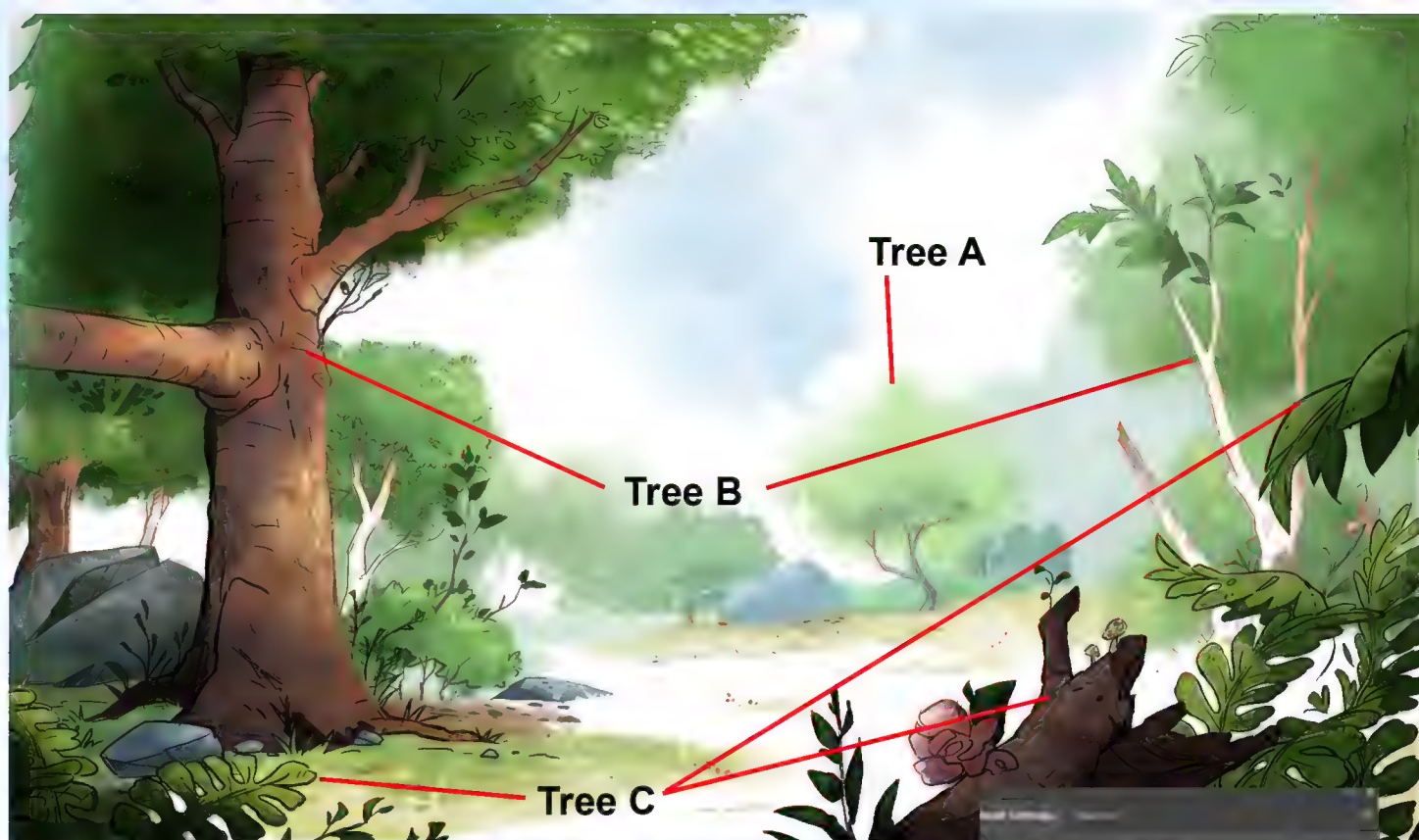
Painting Grass

Please see our tips below for painting our grass.

- Grass should not have any textures on it.

- When painting your blades of grass, please use a smooth brush. (Figure A)

- Use the proper brush when painting your grass, (Figure B)

- Make use of our reuse gallery. Our gallery is being updated regularly. (**bg_texture_library**)

- Always add flowers to your grass. Flourishes should be pink, blue and yellow. Don't go overboard with these.

Figure A
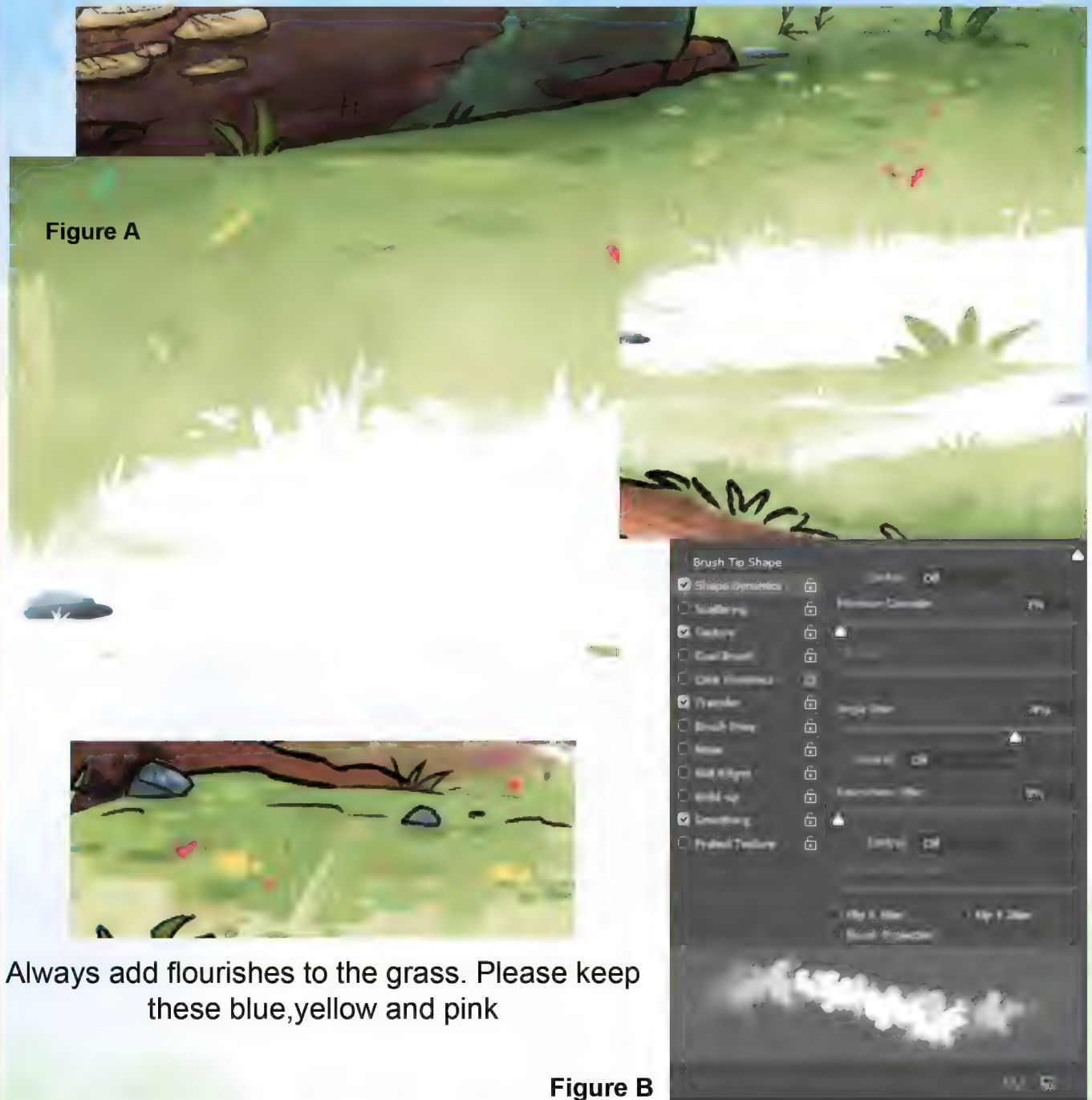
Always add flourishes to the grass. Please keep these blue,yellow and pink

Figure B

Painting Shadows

Shadow on Interior:

Multiply 20

Correct shadow treatment:

Textured on the edges, and clean
Where it meets the line work.
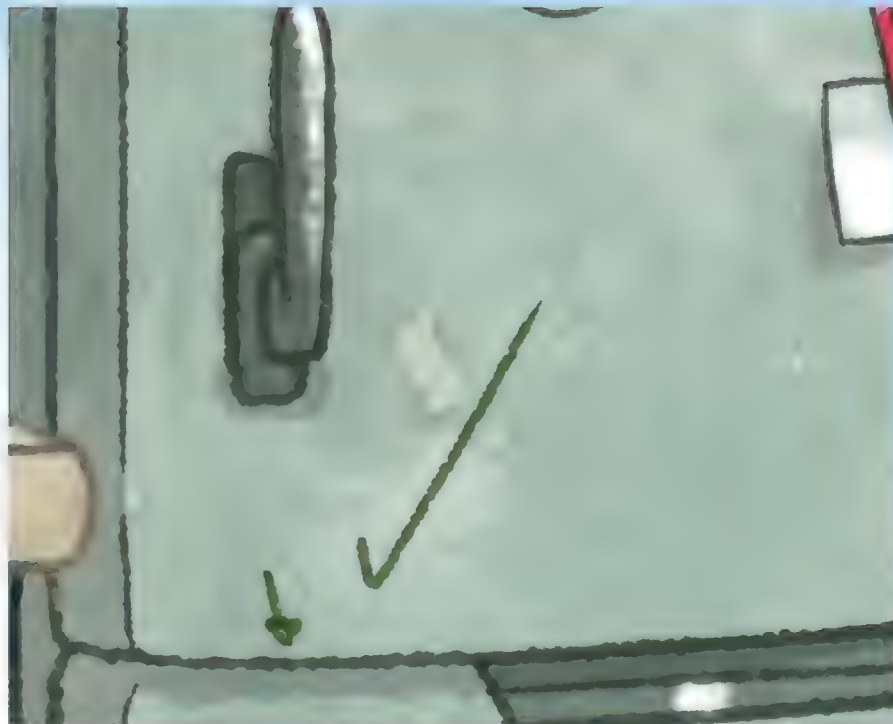
Incorrect shadow treatment:

Shadow should be clean where
it hits the line work. Texture
should only be on the edges.
Do not overlap shadow and
line work.
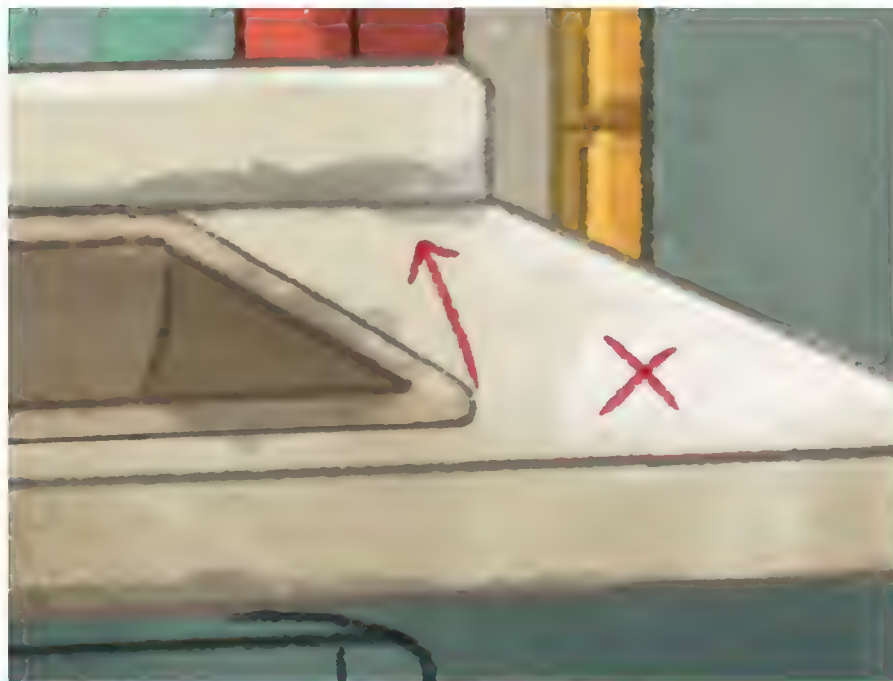
Black Ink Treatment on FG elements.

Add ink treatment to FG elements to help define this shape. Always think about how your apply this, it should help define the shape of the elements.

Brush

Use the flat brush to place in your ink treatment. Once your happy with the shape. Simply mask in the rough edges. Ink treatment should look like it was done by hand. It should not look perfect.
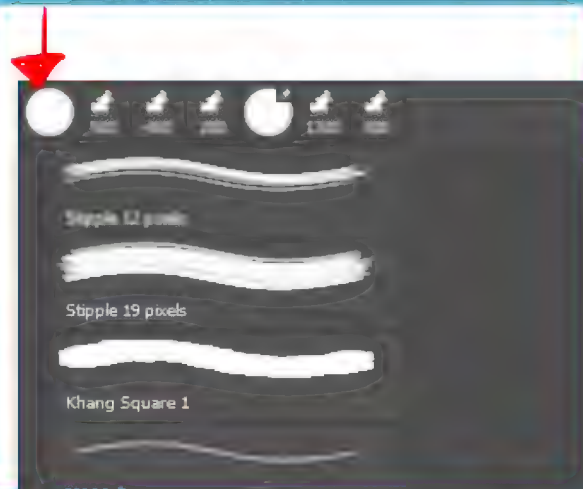
Colour: Black
Opacity: 67% Normal

note: Please avoid using black ink treatment on bushes. As a rule keep this on hard surfaces.

Step 1
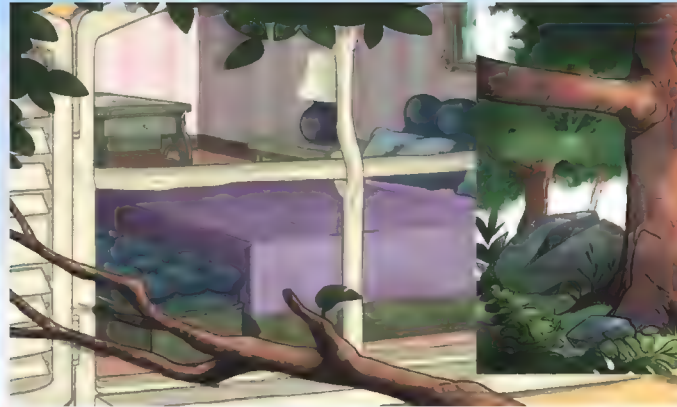
Step 2

CHARACTER & PROP: STYLE GUIDE

**Designers: Check w/ Design Supervisor
re: Elinor's Town Char_Prop Bible.pdf**

Design Notes

The style of Elinor's Town is a very soft and playful one, it is one that inspires wonder and curiosity about nature and the designs need to hold true to that message.

Our characters and prop designs will be closely knit to the scripts and how they are described. We need to capture the essence of the animals they are, the tools they are using, yet make sure they are believable and as engaging as the stories they are telling.

Characters are to always remain bipedal unless otherwise stated. Our cast loves to run, slide, play so our designs need to reflect that. Be mindful to not add details /textures to any joints as that may create some issues once we move into animation.

Each line drawn needs to help sell the ideas set forth by the creators. They key is to not overcomplicate the designs. Start with the basics, get the feel of the character/prop, add some love with some thoughtfully placed lines/textures all while keeping up the simplistic design style that we love.

All added details will be reserved for our up-close scientific moments.
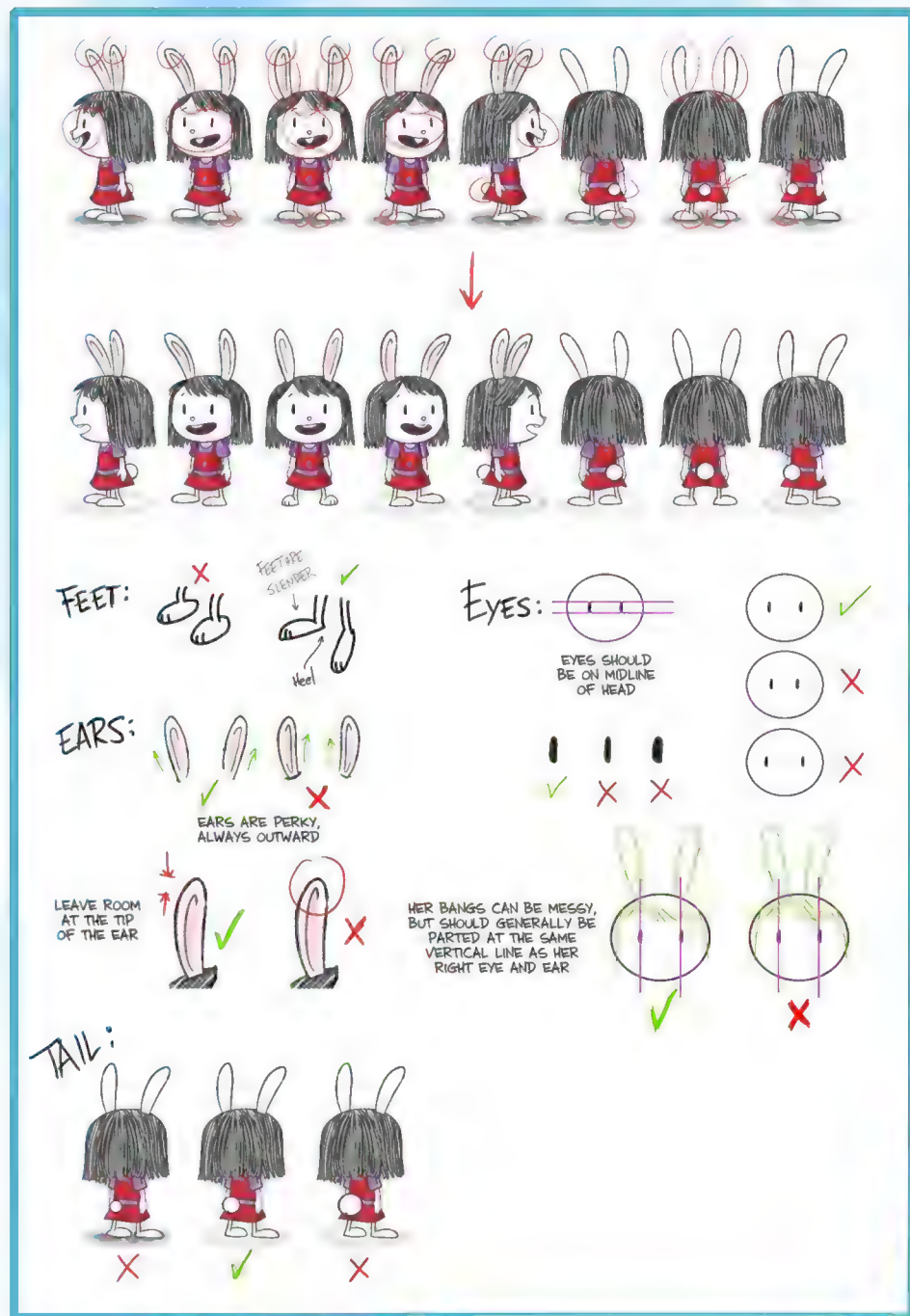
Night Character Colours

Night Character Colors creation should be done via the Tint Panel in Harmony.

The Tint Panel can be accessed from the Colour View menu.

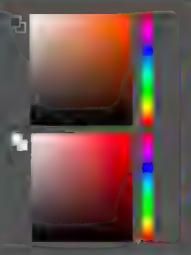Adjusting the Offset HSB and RGB sliders to these values, creates the character or prop's night palette.

Please apply these value adjustments to all night palettes

Value Range:

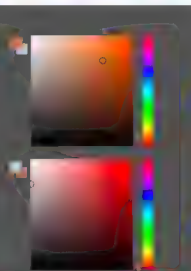Darkest colour - so the black outline reads

Lightest Colour -avoid using pure white so Elinor stands out.

Saturation Range:

Max saturation level - used on clothing rather than skin/fur.

Overall we tend toward unsaturated colours.

Day Colours

Night Colours

Characters: Line Treatment

Characters *outer line* is a textured line, found in the design template labelled as-

ET_Line - all charaters have the same colour as an outline.
(Figure A)

Characters *shading line* is a textured line, found in the design template labelled as-

ET_Shading - all characters will have the same shading line except Elinor, hers is pink. NO shading lines on the hands
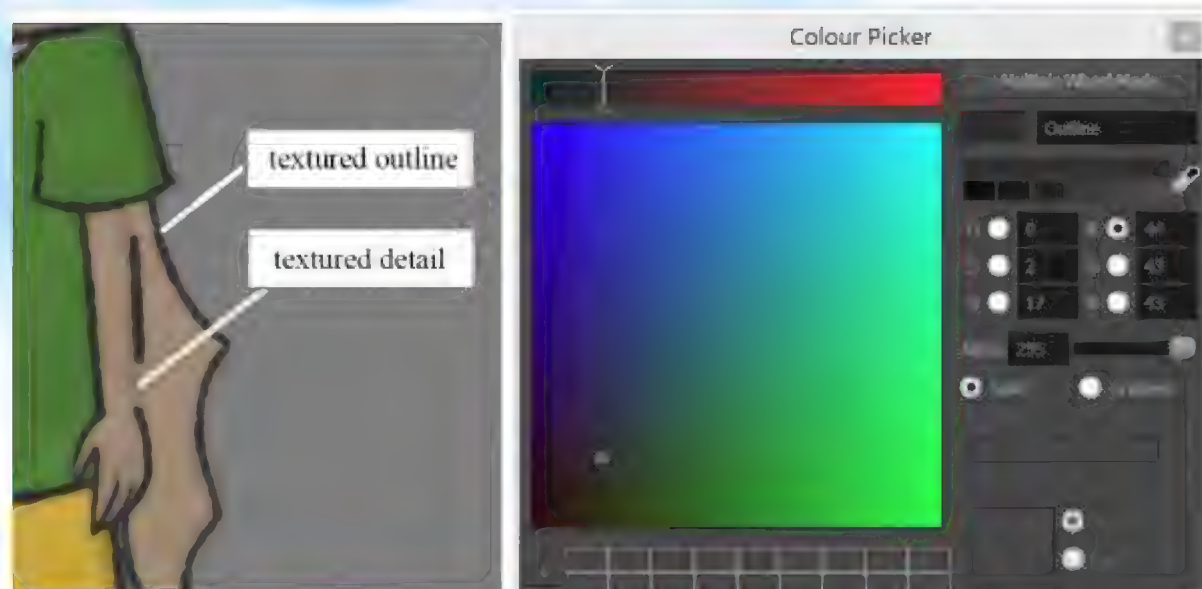(Figure B)

Medium & Small Character: Line Treatment

Special consideration should be given to reduce the line thickness of smaller scale characters.
Main character lines should remain having the dominant line thickness.

Figure A

textured outline

textured detail

Figure B

Character Treatment

All character shading lines are to be added to the outer area of the limbs and are to remain consistent throughout. (Figure A).

Shadow under the character

All characters are to have a shadow underneath of them. Please be mindful of its placement, needs to make sense visually and sit comfortably underneath. (Figure B)

Figure A

accessories will vary

outer ears shading

chin

outer arms shading

screen Left torso shading

outer legs shading and under the foot

Figure B

Characters: Texture Treatment

Characters all have an OL 'watercolour' brush texture that is colour specific to their person, also found in the design template - labelled as - ET_OL Brush (Figure A)

Eyebrows

Please note that all characters should have eyebrows. Please keep the characters eye brows neutral in your rotations. We can treat eye brows in very "comic" style, in that they can float above our characters heads/ hair and hat. This will allow us to get a nice range of expression. (Figure B)

Figure A
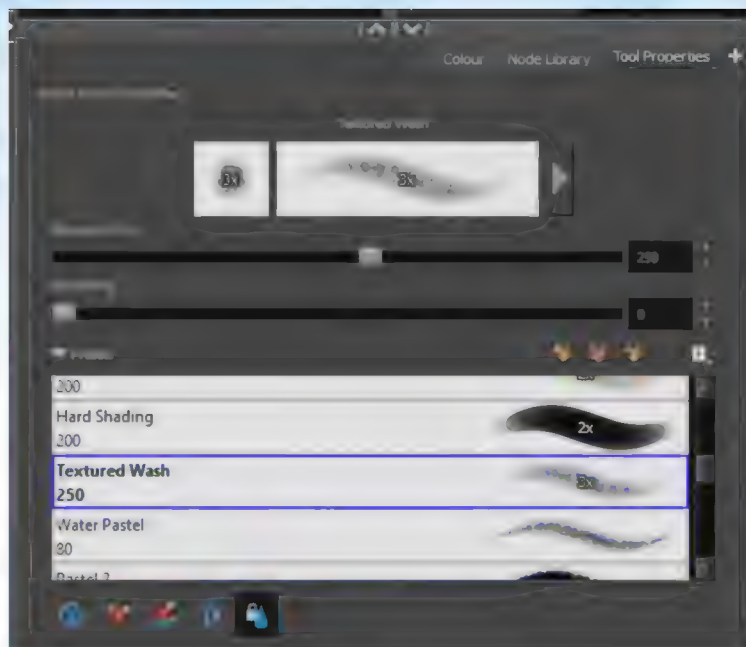
Figure B
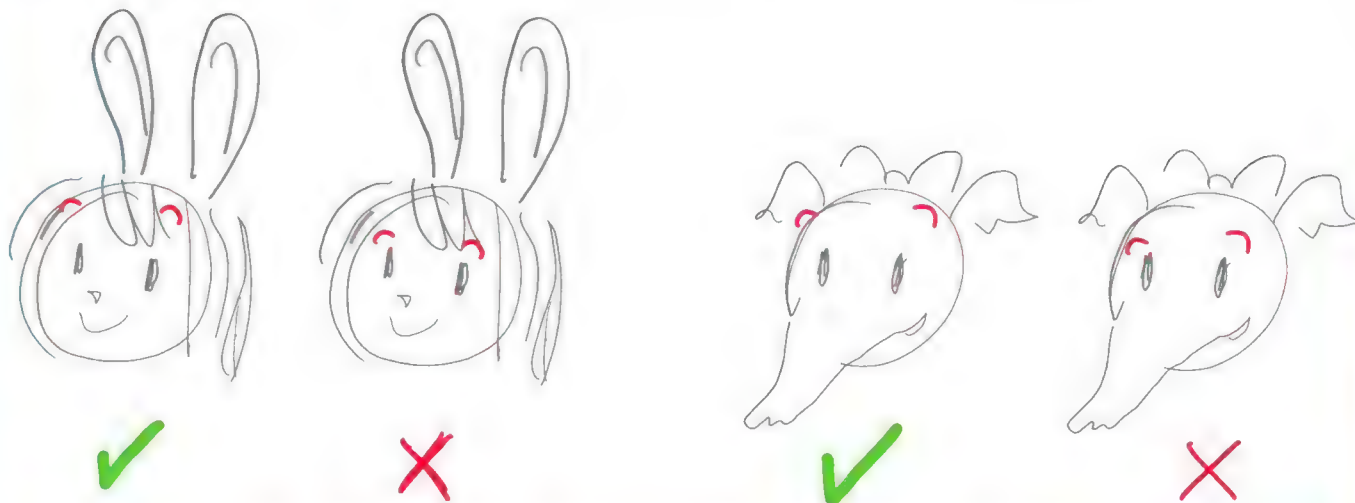
Design will need to assist Rigging
by creating any additional angles of the
head, as needed.

Front up
Front level
Front down
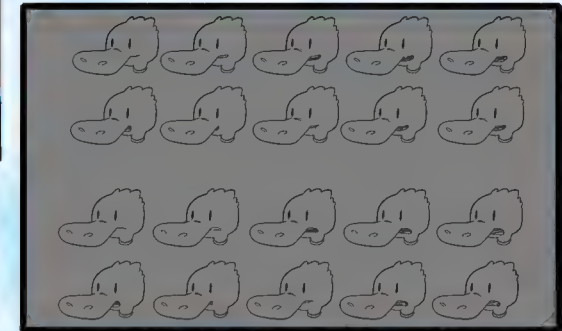**&**
3/4 Up
3/4 level
3/4 down

These are very important for the
riggers as they follow them when
making the head master controllers.

**NOTE: All NEW, main characters
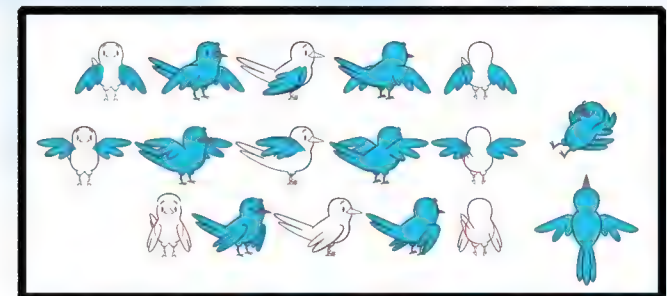will need head angle sketches.**
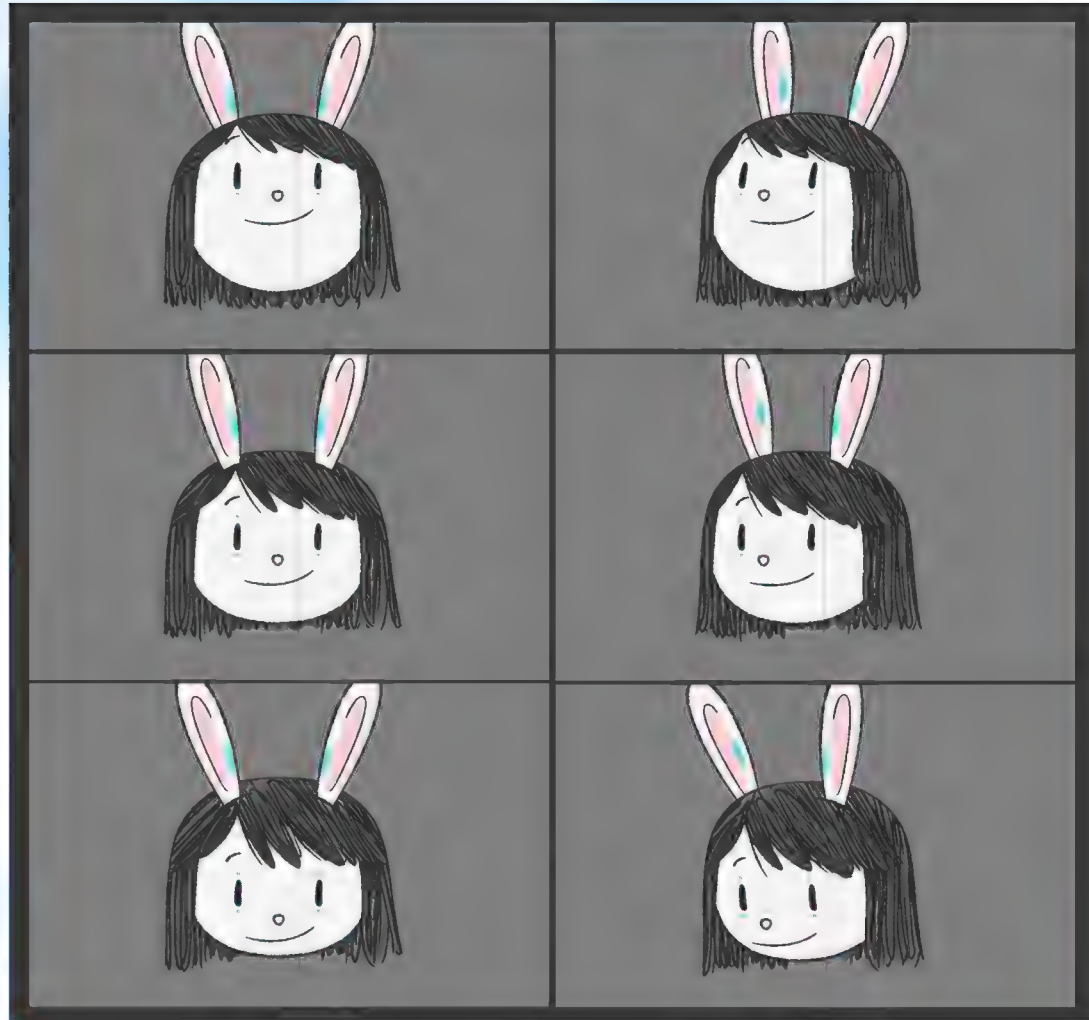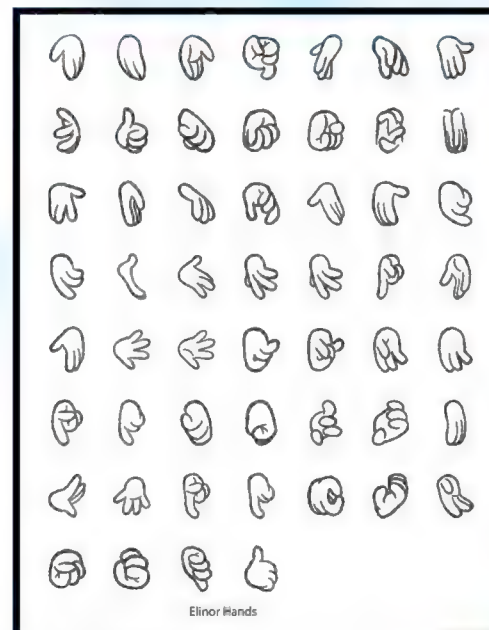
Character Mouth Charts

Moving forward, new characters will need **mouth charts**, based on the needs dictated by the storyboards and the new character's screen time.

Character Hand/Limb Charts

All new (main) characters will need **hand/limb** charts drawn in the style of the character, in addition to the hands drawn in the full body rotation.

NOTE: All characters (both Main & secondary) need appropriate mouth and hand/limb charts based on their signifigance to the Episode.

Elinor's Mouth Chart Revisions

Pipeline Studios
2019/01/14
MDP

Elinor Hands

ch_crane_chick

Pipeline Studios
10/02/2020
137B

Prop Clean Up

Textured line used is the same one that is used for characters that is found in the design template - labelled as - ET_Line - *all props have the same colour as an outline, which is the same colour as the characters outline. See image above.*

Outer textured line to be a 9
Inside details to be a 7

Tapered as needed to keep the soft sweet look. (Figure A)

These added brush markings need to be thoughtfully applied, in the proper places to accentuate curves and softness and will help them blend into the Elinor's Town world. (Figure B)

Props also have a textured brush to achieve the soft focus look -

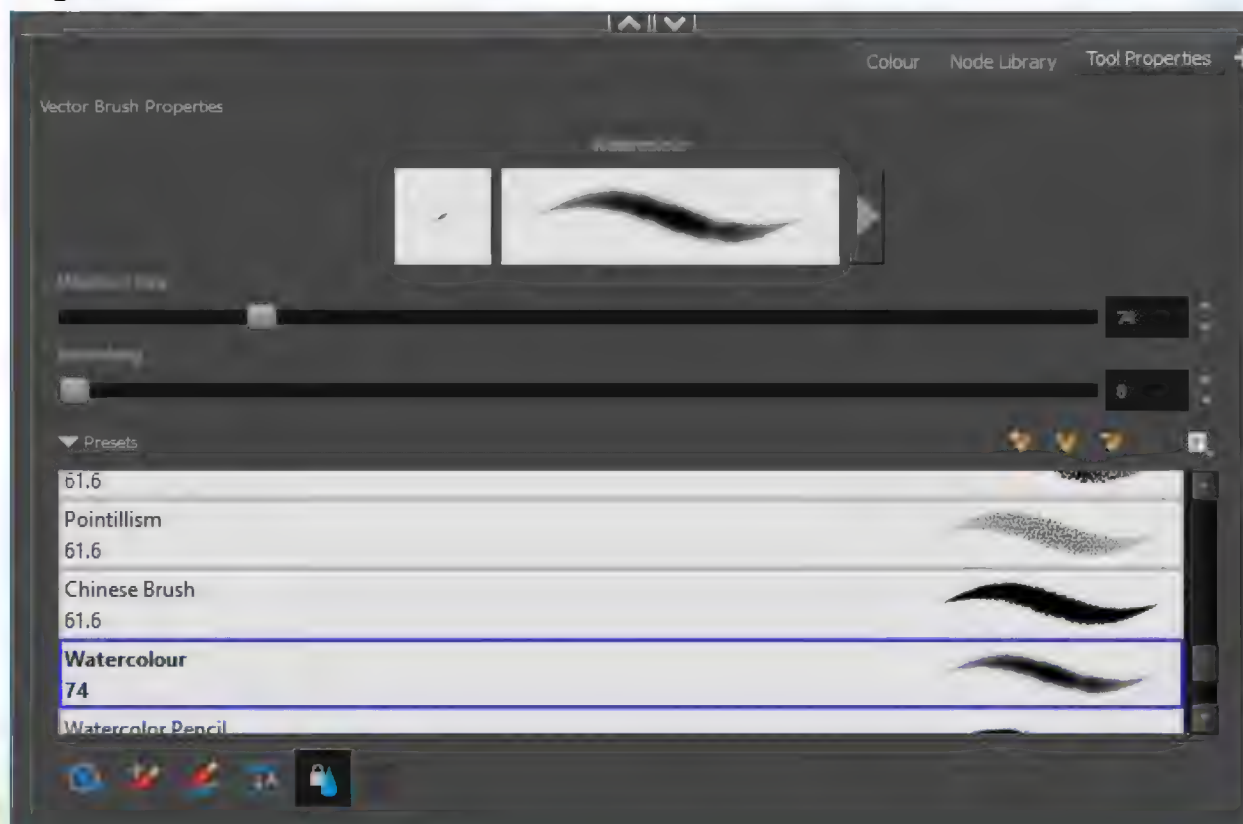Will be added into the harmony scaled file as ET_Prop Texture brush (Figure C)

Figure A

Figure B

Figure C

Rigging

Please refer to the Rigging document as directed by your Rigging Supervisor.

- Types of Limbs
- Circle Template
- Drawing & Editing Artwork
- Limb Network Structure
- Type: Basic Drawing Swap
- Type: Line Auto-Trim
- Type: Offset Shadows
- Type: Line Exposure
- Type: Side Shadows with Transparency & Textures

Rigging Limbs

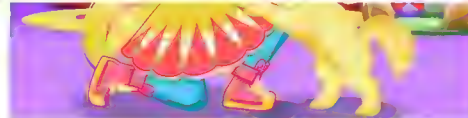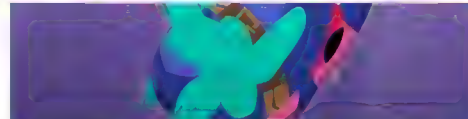### Types of Limbs

Basic drawing swap	
Line auto trim	
Offset shadows	
Line exposure	
Side shadows with transparency and textures	

Positioning joints and pivots.

A — pivots optimized for functionality

B — pivot placement at first glance

Type: Side Shadows with Transparency and Textures

Textures are everywhere. Textured lines, textured side shadows, fill textures

normal	changed colors for contrast
	line
	side shadow
	texture fill

Top to bottom when rendered
- **Textured line** - cut using auto-trim method
- **Side shadows** - on the outside (in design) of the character only, they are transparent, and are layered top of fill textures
- **Fill textures** - cut into the fill, painted in, extended beyond the fill by 100%
- **Colour fill** - base fill of the part, a solid color

One of the biggest complications with this design style are the **fill textures**. They need to be pegged under each moving part in the character and be cut in. They also have their own peg in order to be movable as the character rotates. This is to create a volumetric 3D look. The fill textures need to blend as smoothly as possible into adjacent parts, so that it would appear seamless when the pieces are layered in z-depth or moved and rotated

In the above example, the edges where it starts to blend are very visible in the right exaggerated view. But they will be less noticeable with the normal palette. It would be easy to have a flat texture overlay, but this will change the style of the show and give it a flat watercolor look without volume.

ANIMATION GUIDE

Animator's: Check w/ Animation Supervisor.
re: Animation Procedure Doc's

Show Style

Timing

This show will be animated on 2's. Much like classical animation timing, there will be places where you may need to use 1's, for things such as fast movements, movements during camera moves, and cycles.

To keep the movements more realistic and less cartoony looking, try not to include too much snappy or extreme spacing. The characters should be animated loose, relaxed, and organic feeling. Action should be soft (not snappy), there should be overlap on the ears, skirt, hair, etc. Be sure to properly ease in and out of movements to keep everything moving smoothly. Run any exceptions you may consider by your supervisor first before implementing.

Blinks and Eye Direction

Blinks can be controlled by either the sliders, eye cutters or drawing substitutions. For basic character blinks, the images are a general formula to follow. Some eyebrow movement during the blink is also encouraged.

Eye direction is going to be somewhat difficult to convey with the simplicity of the eyes in this show. When you can, move the characters heads in the direction the need to be looking.

These images are alternate suggestions to help sell eye direction.
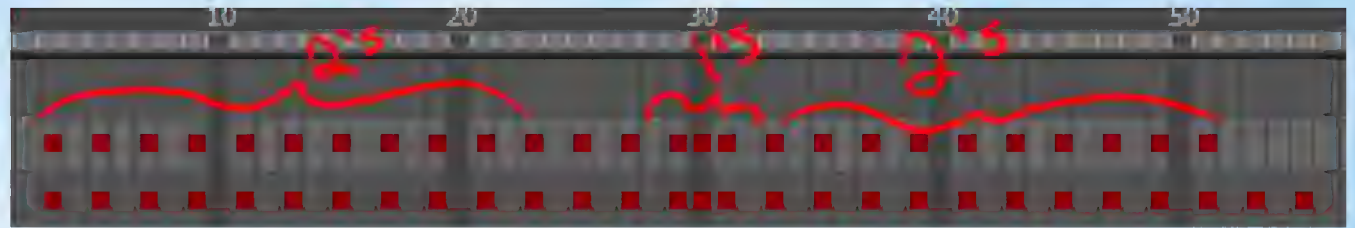
Slant the eyes   Add "hook" above eyes

Show Style

Squash and Stretch

Squash and Stretch is an important element to any animation. With this show in particular, we have to be careful not to overdo it, and to also do it properly in regards to the rigs.

Because this show is not overly cartoony, we will keep the squash and stretch pretty minimum and use it liberally to emphasize parts of our animation.

Be sure to use proper technique while squashing and stretching the characters. Manipulate each part of the body to get the look you are going for, do not just manipulate the Main character peg.

The Do's and Don'ts

DON'T overuse overshoot and settles.

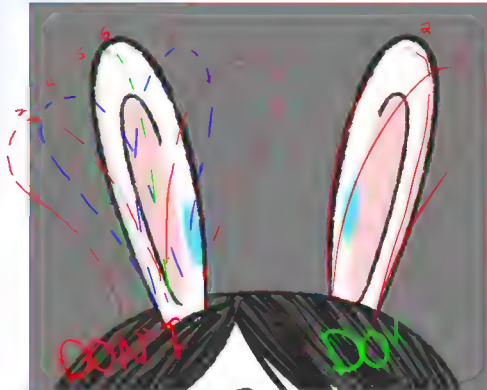**DON'T** bend the legs like a rubber hose.

DON'T give each character the exact same animation.

DO try to add some personality to their movement.

DO try and consider their animal traits while animating them.

DO watch the QT videos before setting your scenes for approval.

Squashing whole character is a big no-no!

The Master Controller

One of the features of the main characters rigs for this show is the use of the Master Controller. For a comprehensive look at the controller, please download and watch this video that Bobby has made explaining them.

If a character has a Master Controller, it will be inside their rig in a box labeled "Controllers". By Default they are hidden, highlight the box and press "a" to make them active.

While selecting any of the nodes starting with "mc_" press the orange timing chart on your toolbar to show the controllers. Move the dots around to use the master controller. When moved, these controllers will create a keyframe at your current place in the timeline. Hide the controllers with the white timing chart button.
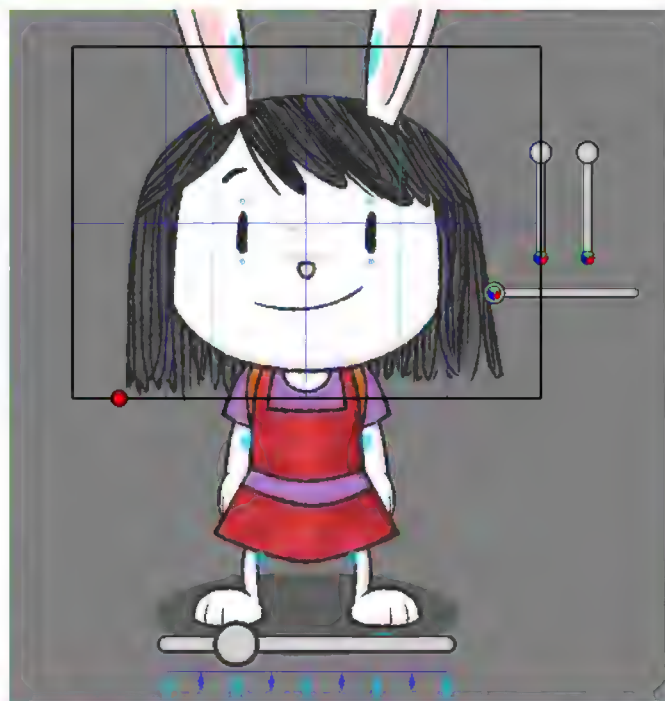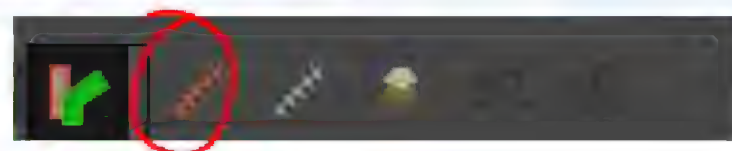
Pose Copier

Setting up the Pose Copier

First, turn on Scripting in your toolbar. Click the "f" button to open the dialog box that shows all the scripts. Scroll down until you find TB_Pose_Copier.js
Click the right arrow to push the pose copier script over to the right, then click apply, and OK.

Click the 'Gear' button to open the Pose Copier interface.
*Make sure you only have 1 Library tab open on any scene. 2 or more Library tabs is bad for the pose copier, and can cause it to not work properly!

Now we have to set up the Library to find files we want to use in the pose copier.

Right click in the Library and click **Open Library.**
***If you are in-house, browse to the location on the Network that has the pose copier library.
***If you are out-of house, or in Colombia, Download Bobby's off-site Pose Copier package, and point your library to that location.

Location on Network for in-house animators:

Open Library... browse to the Pose Copier folder, and click "Select Folder". You will now have a Pose Coper folder in your Library. Click the arrow to expand the library..
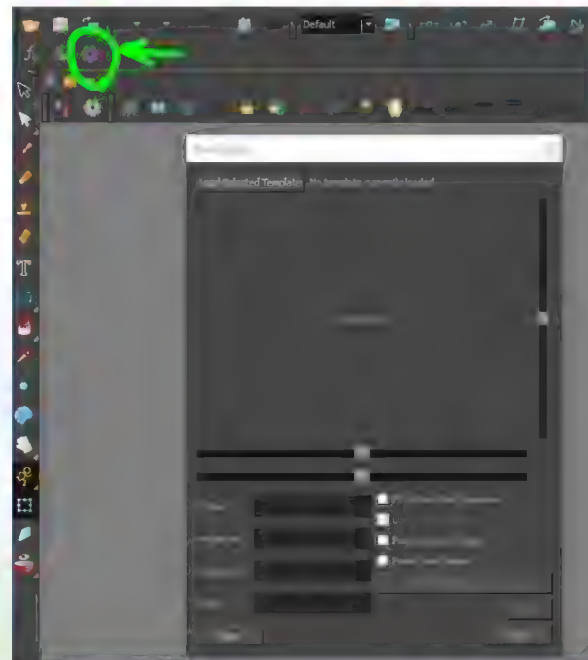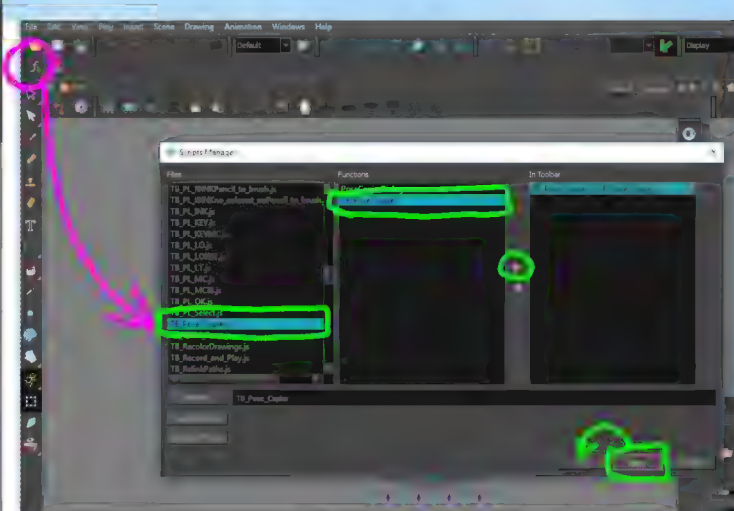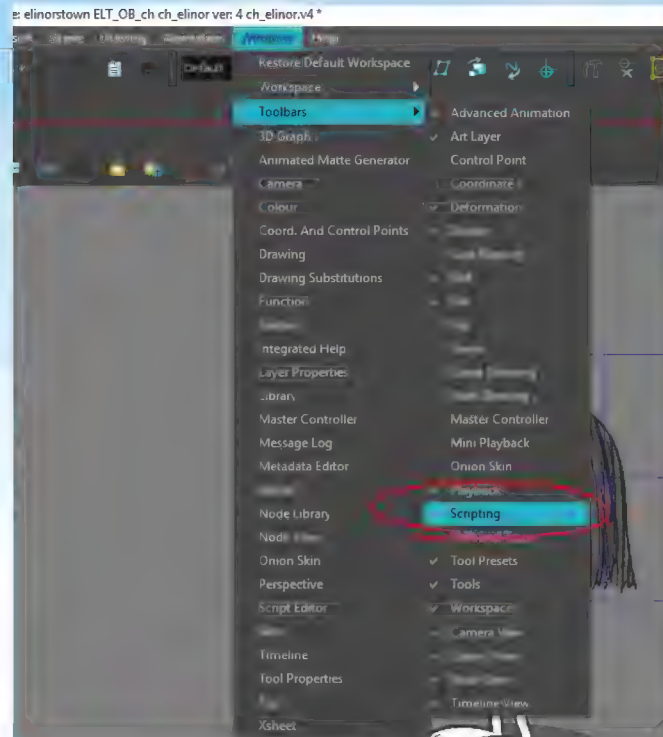
Pose Copier

Using the Pose Copier

Browse to the character Library you need. For this example we are using Elinor Lipsync.tpl. Wait until it loads.. After it finishes, click the Pose Copier gear button again to open the Pose Copier window, and now you will have the pose copier interface loaded with all the Elinor Mouth shapes!

To use, just move the slider to the mouth shape or pose you want, and hit paste, and the mouth shape/pose will copy onto the character. Rinse, repeat, animate.


Double click
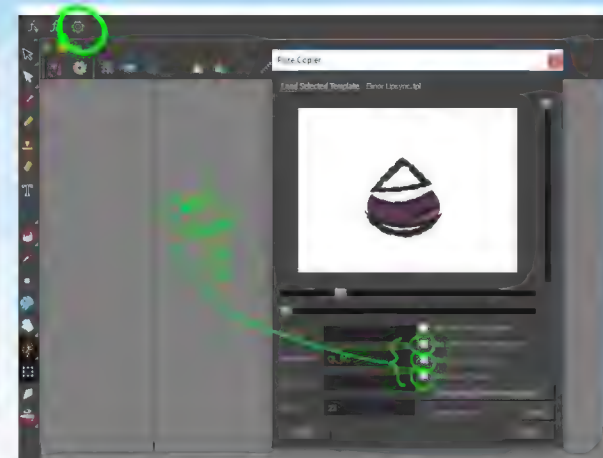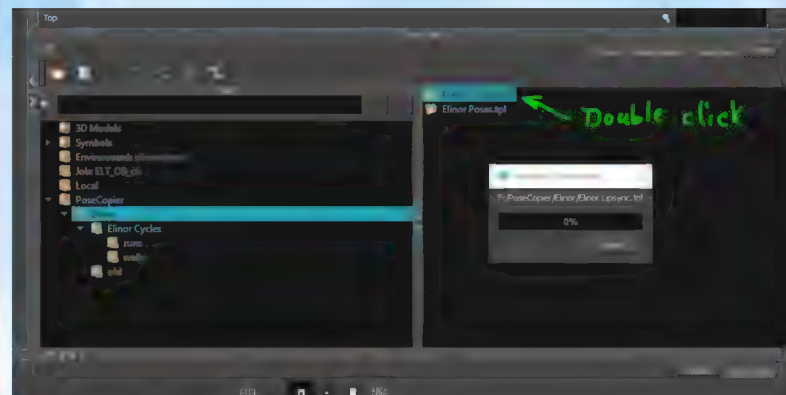
Cycle and Reuse Library

To make our jobs as Animators easier, we have created a folder on the network for reuse animation and cycles (Download packages will be available on Banzai for off site animators and Colombia). As we work on more episodes, more reuse will begin to build in these folders and more cycles will start being made for more characters. Here is how to use these reuse files.

Like with the Pose Copier, if you haven't already done so, load the Pose Copier Library into your Harmony Library.

Using Cycles and Reuse is as easy as expanding the folder in the Pose Copier Library for the character you want to find cycles/reuse for, and dragging and dropping the .tpl you want to use into the timeline or into the network!
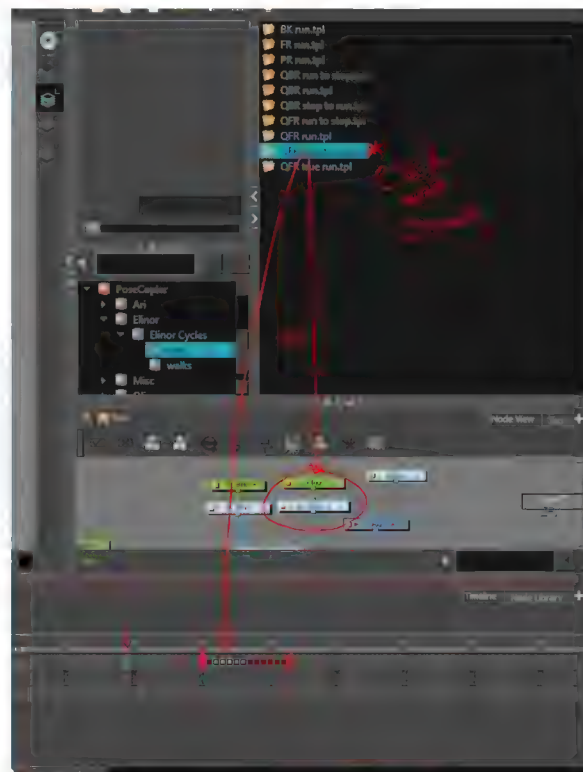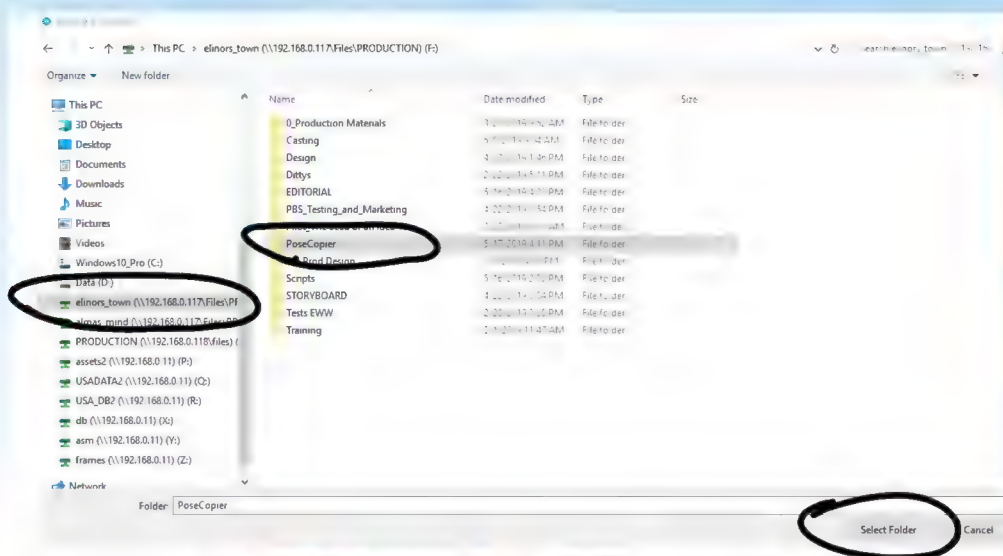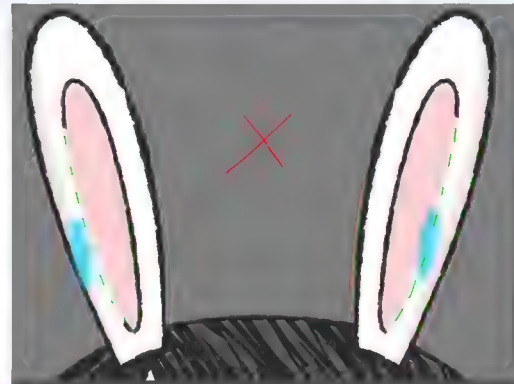
Character Animation Rules

Elinor

When showing the bottom of Elinor's feet, be sure to line up her "toes" with the edges of the bottom of her foot.

Elinor's ears have a cutter on the line work. Have these cutters placed at the inside of her ears at all times, the only exception being the profile view. On the Profile view, the cutters should be on the side of the direction she's looking.

Elinor's hair has a mask on the outside that gives her head shape. Be sure to animate this as well when doing secondary on the hair. If you don't, her hair strands will get cut off by the mask. Also be sure to check for gaps in Elinor's hair when animating it. We don't want to see any white showing through her hair.

Elinor's (and all characters) Skirt has a back Underlay to it. Be sure to use it when needed while posing her skirt.

Character Animation Rules

Ari

Ari likes to jump and flap his wings a lot in this show. It is important that he jumps up before doing this. His wings should never be the thing that lifts him off the ground. He has to jump before he can flutter a bit in the air. He should also never have a slow realistic flapping of his wings. He should flap them frantically, trying to stay in the air since he is young and his wings aren't fully developed.

When his wings are extended they will attach to his sides. Don't have the inside of his sleeves on top of his wings when they are out like this.

On the side of the arms that the wings are attached too, use the cutters built in his arms to create line gaps to create the illusion that the skin of the wings is part of the skin on his arms.

Character Animation Rules

Olive

Olive is an elephant which adds its own challenges in animating her character. She has very thick arms and legs which can make bending them a bit tricky, and she has stumps for hands which makes it hard for her to pick stuff up. This gives us a good opportunity to use her trunk for grabbing things and for a lot of acting. We will treat her trunk as a third hand and utilize it as much as possible in posing.

There are a couple ways we can get Olive to hold objects in her trunk.
In her trunk rig, Olive has a disabled node called "test". When you enable these, you will see Olive holding a yellow stick between the tip of her trunk. You can replace these test nodes with anything you need Olive to hold. This allows us to have a part of the trunk overlap the object.

Make sure the lines of Olive's trunk line up with the side of her face and connect to her mouth. If the trunk is far enough away from the side of the face it is okay to keep it seperate.

Olive can hold things with her hands, but she will cup the items between her two hands. Objects should not be held in one hand in a way that makes them look like they are "stuck" to her hands.
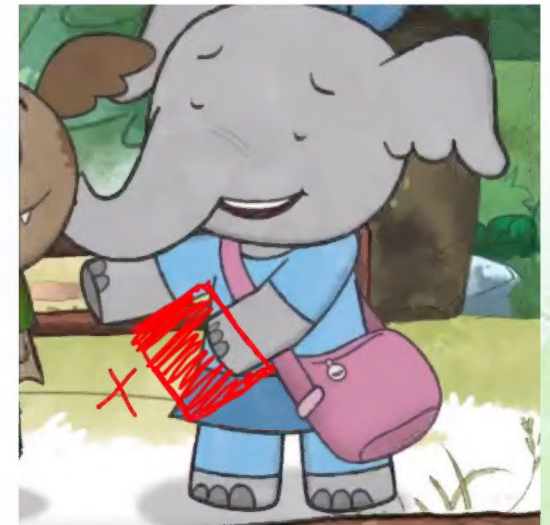
Ms. Mole

Ms. Mole is the teacher of Elinor and her friends. There are just a couple things to keep in mind while animating her.

Her eyes stay closed in her natural state but she can open them when surprised. Koa Wombat is another character with similar eyes.
Her nose can be a little flexible, so don't be afraid to bend it a bit to sell her emotions.